

THE

# MUSICAL GAZETTE

An Independent Journal of Musical Events.

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

VOL. III., No. 28.]

SATURDAY, JULY 10, 1858.

[PRICE 3D.

## Musical Announcements.

### HER MAJESTY'S THEATRE.

Last Night but Two of the Subscription.

First Night of La Zingara.

THIS EVENING (Saturday, July 10) will be presented (first time this season) Balfe's opera, entitled

#### LA ZINGARA.

Count Arnheim ... Signor Belletti.  
Arlene ... Mdile. Piccolomini.  
Yelva ... Madame Alboni.  
Devilshoof ... Signor Vialetti.  
Florstein ... Signor Mercuriali.  
Captain of the Guard ... Signor Castelli.  
and  
Thaddeus ... Signor Giuglini.

In the second act a Divertissement, with Mdles. Annetta, Pasquale, Morlacchi, and Corps de Ballet.

And the highly successful Divertissement from LA SONNAMBULA, with Madame Rosati (her last appearance but two) and Mdile. Pochini (her last appearance).

A limited number of boxes have been reserved for the public, price 21s. and 31s. 6d. each, which may be had at the box-office at the theatre.

### HER MAJESTY'S THEATRE.—

Titieni, Alboni, Spezia, Ortolani, and Piccoliomi; Belletti, Beneventano, Vialetti, Aldighieri, Rossi, and Giuglini.

The following arrangements have been made:—

Tuesday, July 13th, Last Night but Two of the Subscription, LUCEZIA BORGIA; and the Divertissement from La Sonnambula, with Madame Rosati (her last appearance but one) and Mdile. Pochini (her last appearance).

Thursday, July 15th, Benefit of Signor Giuglini (first time this season), LUCIA DI LAMMERMOOR. Edgardo, Signor Giuglini. After which, a Divertissement from La Sonnambula, in which Madame Rosati will make her last appearance. Paisiello's operetta, LA SERVA PADRONA. Serpina, Mdile. Piccolomini. To conclude with a Scena from Rossini's ITALIANI IN ALGIERI, including the celebrated trio, "Pappataci," with Signori Giuglini, Vialetti, and Rossi.

Saturday, July 17th, Last Night of the Subscription, IL TROVATORE; and a Divertissement, in which Mdile. Borchetti will appear.

Application to be made at the box-office at the theatre.

### A PROFESSOR for SINGING required,

in an establishment for young ladies, three miles north-west of London. Must introduce a pupil. Terms for professor good. A lady not objected to. For particulars apply at 27, Queen's-road, Camden-square, Camden New-town, N.W., on Monday, from 12 to 4. A Vacancy for a Governess Pupil, terms most advantageous.

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### HEREFORD MUSICAL FESTIVAL,

1858.

The One Hundred and Thirty-fifth Meeting of the Three Choirs of HEREFORD, GLOUCESTER, and WORCESTER, for the Benefit of the Widows and Orphans of Clergymen of the Three Dioceses,

Will be held on

TUESDAY, WEDNESDAY, THURSDAY, and FRIDAY,  
August 24th, 25th, 26th, and 27th, 1858.

Under the especial patronage of Her most Gracious Majesty the Queen, and His Royal Highness the Prince Consort, K.G.

Principal Vocal Performers:—  
MADAME CLARA NOVELLO,  
MADAME WEISS,  
MISS LOUISA VARNING,  
MRS. CLARE HEPWORTH,  
MISS LASCELLES,  
MADAME VIARDOT GARCIA.  
M.R. SIMS REEVES,  
MR. MONTEM SMITH, MR. THOMAS,  
M.R. W. H. WEISS.

Leader—MR. H. BLACKFORD.  
Organ—MR. AMOTT. Pianoforte—MR. DONE.  
Conductor—MR. G. TOWNSHEND SMITH.

CRYSTAL PALACE, FRIDAY next,  
JULY 16.—GRAND FESTIVAL CONCERT, under  
the direction of Mr. Benedict, in the large Handel  
Orchestra.

The following eminent artists have already accepted engagements:—Madame Lemmens-Sherington, Miss Stabbach, Miss Louisa Pyne, Madame Weiss, Miss Dohly, and Madame Gassier (her first appearance at the Crystal Palace); Herr Deck, Mr. Weiss, and Mr. Sims Reeves.

The Band, including 40 first violins, 40 second violins, 26 altos, 28 violoncellos, and 28 double basses (with an equal proportion of wind instruments), will number upwards of 200 performers, and be composed of the *élite* of the profession. The Choirs, including the Vocal Association, will number 800 vocalists, being a total of 1000 performers.

In the course of the concert Bach's triple concerto for three pianofortes, and Maufer's quartett for four violins, and orchestra, will be performed.

Conductors, Mr. Benedict and Mr. Manns.

Price of tickets, 2s. 6d. until Wednesday, the 14th of July; after that date the price will be 3s. Season-ticket holders have the right of admission on the occasion. Seats and tickets to be obtained at the Office, No. 2, Exeter Hall: reserved seats, 2s. 6d. extra each stall; also at music-sellers and principal libraries.

### CRYSTAL PALACE.

RESERVED SEAT TICKETS, 2s. 6d. each, for  
MR. BENEDICT'S FESTIVAL CONCERT ON  
FRIDAY next, 16th July, are NOW ON SALE at  
the usual Agents: at the Crystal Palace; and at  
No. 2, Exeter Hall.



### ROYAL ITALIAN OPERA, COVENT-GARDEN NEW THEATRE.

Third appearance of Signor Tamberlik.

THIS EVENING (July 10) will be performed (for the third time these three years) Rossini's celebrated opera,

#### OTELLO.

Desdemona	... ... ...	Madame Grisi.
Emilia	... ... ...	Madame Tagliacico.
Iago	... ... ...	Signor Ronconi.
Roderigo	... ... ...	Six. Neri-Baraldi.
Doge	... ... ...	Signor Polonini.
Otello	... ... ...	Signor Tamberlik.

Conductor, Mr. COSTA.

To conclude with the Ballet Divertissement, LA BREZIENNE: Mdile. Zina, Mdile. Delechaux, and M. Desplaces.

### ROYAL ITALIAN OPERA, COVENT-GARDEN NEW THEATRE.

Grand Extra Night.—Fra Diavolo. On Monday next, July 12, a Grand Extra Night (being positively the last extra night but one this season) will be given, on which occasion will be performed Auber's celebrated opera, FRA DIABOLO. Characters by Madame Bosio, Mdile. Marai, Signori Gardoni, Neri-Baraldi, Polonini, Tagliacico, M. Zeliger, and Signor Ronconi. La Saltarella will be danced by Mdile. Zina and M. Desplaces.

Application for boxes, stalls, and pit tickets to be made at the box-office of the theatre, under the portico in Bow-street; and at the principal music-sellers' and librarians.

### THEATRE ROYAL, DRURY LANE.

Saturday, July 17, last night of the Italian Opera Season, for the BENEFIT of E. T. SMITH, Lessee, who has the honour of presenting to his friends and the public a list of unrivalled entertainments—DON GIOVANNI, with all the eminent artists; a Concert; and the musical farce of THE WATER-MAN.

## Musical Publications.

Just published, price 5s.

### THE PEOPLE IN CHURCH,

Their Rights and Duties in connection with the Poetry and Music of the "Book of Common Prayer." By JOSIAH PITTMAN, Chapel-master to the Honourable Society of Lincoln's-inn, London: BALL and DALDY, 186, Fleet-street.

## Miscellaneous.

### HOLLOWAY'S OINTMENT & PILLS.

Far below the eruptions, boils, sores, and other excrescences that disfigure the surface of the body, lies the acrid and corrosive poison which sustains and aggravates them. This virus, which lurks in the large vessels springing from the great internal organs, can only be followed to its hidden recesses by a preparation like Holloway's Ointment, whose penetrating properties are irresistible. Having reached the poison, its chemical action immediately destroys or neutralizes it. It acts with equal speed and safety, and its cures are radical. The Pills, from their purifying effect upon the blood, are a material help in such cases. Sold by all medicine vendors throughout the world, and at Professor Holloway's Establishment, 244, Strand, London.

## NOTICES, &amp;c.

The *Musical Gazette* is published every Saturday morning, and may be obtained of any news-vendors in town or country. Subscribers can have copies regularly forwarded from the office on sending their name and address to 11, Crane-court, Fleet-street. Country subscribers have their copies sent free by post for 4s. 4d. per quarter, if paid in advance, 15s. per annum. Subscribers in town and the suburbs have theirs delivered for 3s. 3d. per quarter.

All remittances should be addressed to the publisher.

Post Office Orders should be made payable to JOHN SMITH, Strand Office, and addressed No. 11, Crane-court, Fleet-street, London.

The City agent for the *Musical Gazette* is Mr. J. A. Turner, 19, Poultry. The West-End agent is Mr. Hammond, 214, Regent-street. Single copies of the *Gazette* may be obtained at either of these establishments, but the musical profession and amateurs are respectfully invited to enter their names as regular subscribers on the terms above mentioned.

Payment of subscription may be made in postage stamps if preferred.

Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

Our reviews will positively be resumed next week.

## THE MUSICAL GAZETTE

SATURDAY, JULY 10, 1858.

WE have lately had occasion to report several concerts that have been little better than swindles, since the public have been induced to purchase tickets to hear a certain number of performers, only a portion of whom have thought proper to make their appearance. This sort of thing must be looked after, and we shall take every opportunity of exposing those who thus obtain the money and patronage of the public by false promises, for in nine cases out of ten we believe it to be the fault of the concert-giver that all the artists who have been announced do not make their due appearance. The perfect good nature and *complaisance* with which an audience will receive the information of one or more disappointments is something astonishing, and is so especially when, as is frequently the case, no substitute is provided for the absentee. Of this customary good nature it is evident that advantage is being taken, and, if such proceedings are not checked, it will become impossible for the public to depend on meeting with any particular artist whose name may figure in the announcement of a concert. But while speaking in condemnation of the proceedings of a concert-giver in this respect, we have an instance which calls for our sympathy, a wholesale breach of engagement on the part of artists having taken place in the case of Signor Jean Chiampo's concert at the Hanover-square Rooms on Monday last. On this occasion there was positively an octave of absences:—Madame Rudersdorff, Signor Lucchesi, Signor Vario, Signor Pezze, Signor Gilardoni, M. Tourneur, Herr Zirom, and Signor Andreoli; and the result was an omission of several pieces from the programme, and a long delay between each of those with which the audience were favoured. At past 10 o'clock there were nine pieces remaining to be performed, but not the ghost of an executant was there to be found. Those who attended had done all that was assigned to them, and had departed; at least, we can say this of the soloists; the "whole" orchestra from Her Majesty's Theatre, *minus* one flute, one oboe, one clarionet, and other unimportant members of the body orchestral, had played Mozart's *Figaro* overture instead of Rossini's *Semiramis*, and had marched off without waiting to play a *Grand Fantaisie sur l'Opéra "Lucie de Lammermoor,"* for which they were put down. Such conduct is infamous. Poor Sig. Chiampo found himself literally deserted, and was forced to ascend the platform, apologise for the absence of those who had promised their assistance, and dismiss the audience. For this edifying entertainment the prices of seven-and-sixpence and half-a-guinea were charged.

In this instance we cannot help pitying Signor Chiampo. It was very evident that he had been deluded into the idea that he

might count upon the attendance of all those who had either proffered their assistance or accepted engagements. He must, however, have been misled with regard to the drawing together of a British public, and it is on this ground that many unfortunate foreigners who visit our shores should arouse our sympathy rather than excite our annoyance. It is yet quite proverbial on the Continent that England, and London especially, is rolling in wealth—that any amount of musical continentals can be received and supported here, and that the mere announcement of a man being "first jew's-harp to the King of the Cannibal Islands" is amply sufficient to draw an overflowing audience. Were it otherwise, it would have been unhounded impertinence on the part of Signor Chiampo to have issued such a programme and tickets as he did for Monday last, both being printed in the most disgraceful manner, and the former abounding with errors. The concert was announced to take place at "Queen's Rooms," the overtures were called "symphonies," Signor Andreoli was called "Andreol," Mdlle. D'Herbil was called "D'Herbis," and there were other inaccuracies and eccentricities, which, together with the wretched appearance of the programme and the badness of the paper, clearly showed that Signor Chiampo had had bad advice. He must have acted under the notion that anything would do for the English, and that they could be humbugged, and this notion we are rather inclined to think was put into his head than that it "obtained" there of itself.

We are far from desirous that discouragement should be offered to foreign professors. Art is of no country. But it is cruelly to suffer such exhibitions as of last Monday to take place, since no one is benefited, and both the concert-giver and his audience (fearfully meagre on this occasion) are befooled. Touching the absentee business we shall keep a man at the mast-head, and publish all those who do not keep faith with the public. If they can give good reason for their absence, our columns shall be open to them for their explanation.

## Metropolitan.

## THE ORCHESTRAL SOCIETY AND THE LONDON POLYHYMNIAN CHOIR.

These combined associations gave their third concert on Wednesday at St. Martin's Hall. The experience of the previous concert having shown them that some special attraction must be provided in order to draw a sufficient audience to make a show in so large a hall, it was decided that Mr. Sims Reeves should be engaged; and the result must have gladdened the treasurer's heart, for a company assembled that filled the hall, and left little available space for passage between the front row of the reserved seats and the orchestra.

The following part-songs were sung. "When bounteous heaven," "Spring Song," "Serenade," and "Love and Wine" (Mendelssohn), "King Canute" (Macfarren), "Soldiers' Song" (Haite), "Nature's welcome," and "Bacchanalian Song" (Rea), and "The Blue bell of Scotland." Of these we only heard Mendelssohn's "Spring Song," which was wanting in spirit, and Mr. Rea's compositions, with which we were not much impressed. "Nature's welcome" was smooth and pleasing, but the convivial ditty that followed was a mistake. Joviality is almost lost sight of in this part-song, and the pauses towards the close positively dilute what little spirit there is in the composition.

Mr. Sims Reeves was encored in a ballad by Mr. Thorpe Peed, "I have not gold." His other songs were Beethoven's "Adelaide" and Hatton's "Phoebe, dearest."

The Orchestral Society played the overtures to *Fidelio*, *Ruy Blas*, and *Figaro*, and Mozart's third symphony. Of these, we only heard Mendelssohn's brilliant prelude, which was executed with much spirit, but, as before, not taken fast enough. Mdlle.

De Villar sang the grand *scena* from *Fidelio*, Fesca's "Wanderer," and Hullah's "The wind is fair." We heard the *Fidelio scena*, and would counsel Mdlle. De Villar to eschew Beethoven *scenas* of so large a character.

For the next concert we hope to receive our usual tickets, and to provide for a report of the whole concert. We played Paul Pry on this occasion, not having been invited.

#### MR. HENRY LESLIE'S CHOIR.

This well disciplined *corps* gave their last concert for the present season, last night, and were favoured with perhaps the largest audience ever seen in St. Martin's Hall. The esteemed conductor arranged for the admission of the Bradford Choir to the performance, a praiseworthy attention which was well appreciated by the members of that body.

The programme was as follows:—

#### Part I.

Part-song, "Oh ! who will o'er the downs so free"	Pearsall.
Madrigal, "Flow, O my tears" .. ..	J. Benet, 1599.
Song to May morning .. ..	Henry Leslie.
Madrigal, "In going to my lonely bed" .. ..	Edwardes, 1560.
Sonata for pianoforte and violoncello, Miss Arabella Goddard, and Signor Piatti .. ..	W. S. Bennett.
Part-song, "Orpheus with his lute" .. ..	G.A. Macfarren.
Trio, "O happy fair," Miss Fosbroke, Miss Penn, and Mrs. Dixon .. ..	Shield, 1785.
Part song for male voices, "When evening's twilight" .. ..	Hatton.
Rule Britannia .. ..	Dr. Arne.

#### Part II.

Madrigal, "Sweet honey-sucking bees" .. ..	Wilbye, 1601.
Part-song, "The dawn of day" .. ..	W. Reay.
Romance, for violoncello and pianoforte, Miss Arabella Goddard and Signor Piatti .. ..	Henry Leslie.
Part-song, "Ave Maria" .. ..	Henry Smart.
Glee, by the male choir, "The mighty conqueror" .. ..	Webbe.
Madrigal, "My bonny lass she smileth" .. ..	Morley, 1595.
Part-song, "The cloud-capt towers" .. ..	Stevens.
God save the Queen.	

It is difficult, in describing so excellent a performance, to single out any particular piece for commendation, without being hypercritical. We must say, however, that the "Flow, O my tears" of Benet was most admirably sung; as also "Sweet honey-sucking bees," which was the great attraction of the evening. This latter most lovely of madrigals was begun in the most delicate *pinanissimo* imaginable, and the tune and time throughout were perfect. The part-song of Mr. Hatton for male voices was highly effective, as also "The mighty conqueror," which was loudly applauded by the gentlemen present, to the eternal disgust of the fair portion of the audience. "The cloud-capt towers" was an appropriate *memento* that all things—concerts and musical seasons—have an ending. The National Anthem was taken somewhat too fast, which was a pity.

The choir are as favoured in their conductors as he is in them.

It is an inestimable advantage to a choral body to have the speed dealt out to them with unswerving rectitude and determination.

The two pieces for piano and cello were most acceptable; and the performance of them was unique. The *sonata* of Dr. Bennett is very characteristic; elegant, and finished in the highest degree, it exhibits at the same time the learning and science of the conductor of the "Bach Society." Mr. Leslie's *romance* is very pretty, and contains some extraordinary passages for the cello, which were played as only Piatti can play. Miss Goddard, as usual, performed her part in a thoroughly musicianlike manner. After the withdrawal of the Choir, the Bradford body kindly volunteered an *impromptu* delivery of a few pieces. A part-song, "Where is the sunny land?" and another of Mr. Hatton's compositions were sung. The body is well trained, and the various parts take up the points with marvellous decision; but the singing generally is too loud and they can learn many things as to "light and shade" from their metropolitan brethren. They were under the guidance of their esteemed conductor, Mr. William Jackson, of Masham. After the Bradford Choir had sung, Miss Arabella Goddard appeared, and played Thalberg's "Home, sweet home."

#### VOCAL ASSOCIATION.

The last concert took place at St. James's Hall on Wednesday week, in the presence of a very numerous and brilliant audience. The first part was devoted to Mendelssohn's *Lobgesang*, which thus formed the Alpha and Omega of the society's past season. In the second, an overture to Henry the Fourth, by Herr Joachim, was a conspicuous and unpleasant feature. Wagner's *Tannhäuser* is dulcet music in comparison, and, if the latter be styled the music of the future, this may appropriately be called *paulo post futurum* music. It was badly played, but, making allowance for this, we cannot accept such a composition, devoid as it is of subject, consistency, and everything else which should characterize the work of a good composer. Herr Joachim is either very ignorant of the principles of good orchestral writing and musical construction, or else much learning has made him mad. Had Mr. Benedict introduced Mr. Macfarren's *Hamlet* (presuming that a comparative novelty was required) the audience would have been great gainers, and Herr Joachim would have been spared the anathemas which were voted upon his unfortunate composition.

Mr. Charles Hallé played Mozart's *concerto* in E flat in masterly style, and Miss Stabbach gave a spirited reading of Weber's "Ocean," for which she obtained very hearty applause, in which Jenny Lind, who, with her husband, was present, most cordially joined.

The Vocal Association were chiefly effective in Mendelssohn's work. It is very certain that some judicious weeding of the voices and much careful training must take place before their unaccompanied music will really pass muster. They have had a brilliant season, owing, it must be recollect, to the fame of the conductor and to the attractive nature of the solo engagements made for each concert. Next year we hope they will be in a position of far less dependence.

#### PHILHARMONIC SOCIETY.

The following was the programme of the sixth and last concert of the season:—

#### Part I.

Overture, <i>The Ruler of the Spirits</i> .. ..	Weber.
Aria, "Parto, ma tu, ben mio," Miss Louisa Pyne, with clarinet obligato accompaniment by Mr. Williams, ( <i>La Clemenza di Tito</i> ) .. ..	Mozart.
Concerto, violin (No. 8, Scena Cantante), Herr Joachim .. ..	Spohr.
Duetto, "Come be gay," Miss Louisa Pyne, and Miss Susan Pyne ( <i>Der Freischütz</i> ) .. ..	Weber.
Overture, <i>Leonora</i> .. ..	Beethoven.

#### Part II.

Sinfonia in B flat (No. 4) .. ..	Beethoven.
Prière et Barcarole, Miss Louisa Pyne ( <i>L'Étoile du Nord</i> ) .. ..	Meyerbeer.
Concerto, violin, Herr Joachim .. ..	Mendelssohn.
Overture, <i>Tannhäuser</i> .. ..	Wagner.

This programme was stated to have been commanded by Her Majesty, who has not visited the Philharmonic since 1856, but it is difficult to believe that Royalty had any hand in the drawing up of the bill of fare, since the distinguished party did not arrive until the commencement of the second part. The gas seemed determined to resent this slight to music, for, shortly before Her Majesty's arrival, it began "bobbing around" in a frantic manner, and finally every light went out! Whatever derangement of the pipes had occurred was soon rectified, however, to the intense satisfaction of all present—the ladies especially, whose terror would have been pretty and interesting if it had been visible.

Instead of two symphonies it will be observed that there were two *concertos*, for which deviation from the ordinary Philharmonic programme we are quite at a loss to account. No fault could be found with the *concertos* themselves, or rather, with their presence at the same concert, since they are so widely different in style. They were magnificently played by Herr Joachim. The *symphony* was everything that could be wished, and the overtures of the accredited writers were dashed off with great spirit. Wagner's prelude is a tedious and unintelligible piece of business. It literally gives one the fidgets to hear it.

Mozart's "Parto" has been worked too hard this season. The pieces from *Der Freischütz* and *L'Etoile du Nord* were more refreshing. Dr. Sterndale Bennett conducted throughout in the most satisfactory manner. He has great moral control over his band, though we could desire a little more external indication of spirit on his beating.

#### CRYSTAL PALACE.

In the books of the concert of the grand "choral demonstration" which took place on the 2nd inst. (the programme, &c., of which appeared last week), it was stated that the meeting was held for the purpose of again assembling the large choral body collected for the Great Handel Festival of 1857, in order that the centenary commemoration of the death of the illustrious composer, which it is intended to celebrate in the summer of 1859, may have every advantage to be derived from experience.

The Committee certainly ran away from their intentions, for nothing was added to the experience of the 1857 festival, if we may except the experiment of a chorus from one of Handel's works, and the "When his loud voice" from *Jephtha*, which only sufficed to prove, if proof were wanting, how utterly inadequate is even such a mass of voices and instruments to the production of any effect in the centre transept of the Crystal Palace. The feebleness of tone was the subject of general remark, and the colossal writing of Handel was in no fair degree developed. We doubt not that every player played, and we have no hesitation in assenting to the singing of every singer on the occasion, and, this exertion on the part of every one concerned being granted, it remains but to conclude that the area is too large for the voices and instruments, or that the voices and instruments are not sufficiently numerous for the area. A modification of this defect might have been accomplished by lining the entire transept with some material, but this was not attempted, and we are totally at a loss to find in what way any additional experience can have been gained from this grand "demonstration of 1858."

Regarded simply as a musical performance, it was in most respects admirable. The choir gave evidence of careful training in their execution of the various pieces, though they were not, as so large a body should have been, sufficiently attentive to the *baton* of their conductor. The so-called magically-potent wand of Costa utterly failed to keep the chorus and band together in some of the pieces. Occasionally points were sluggishly taken up by the chorus, and sometimes the strings were guilty of their besetting sin of hurrying, and with these two peculiar defects one or two of the pieces had well nigh come overboard. The most effective and the best rendered were "See, the conq'ring hero comes," Mendelssohn's part-song, Rossini's *preghiera*, and the beautiful solo and chorus from *Idomeneo*, in which last Madame Lemmens's voice told with astonishing effect. The Old Hundredth Psalm—of which the wrong version was used, with the C preceding the D in the ante-penultimate bar—was impressive, and the extracts from Mr. Costa's oratorio may be considered as successful in their way, though they were not strictly great choral demonstrations. Sims Reeves played Saph with wondrous vigour, and his declamations were spiritedly taken up by the male portion of the chorus. At the *coda* the military bands were introduced to good purpose. The round, "The Lord is good," was sluggishly sung, but it was interesting from its melodious and transparent construction, from its employing at one point the whole of the voices in unison, and from its bringing into play twelve harps, which were most picturesquely placed—six on each side, ranging from the conductor's desk, through the ranks of the chorus up to the very top of the great orchestra. The "war" song was tumultuously applauded, and the acclamations continued for several minutes with such obstinacy that the conductor and Mr. Reeves agreed upon a repetition. The insertion of Mozart's "Ave verum" in the programme was the act of a lunatic. There were a few pieces on this occasion that were not at all calculated for representation by so large a body of voices, and this was the very least adapted for such a choir. Neither composition nor executants gained any credit by it, for the difficult modulation into the key of F was not at all satisfactorily accomplished. When so many small choirs fail in singing this motett, it was scarcely to be expected that such a heterogeneous conglomeration of choralsists could do it justice or even sing it in tune. The "Holy, holy," from Mendelssohn's *Elijah*, was very grand, but after all the most

remarkable feature about its performance was the wondrous organ of Clara Novello which was ever heard distinctly above the whole mass of voices. Both of the shakes—on D sharp and on B—were clearly audible to every person present, and it must be borne in mind that the audience covered a tidy space of ground.

Tallis's chant (in F) was singularly out of place. Such compositions are peculiarly and alone fitted for the church and cathedral, and this particular chant was an unfortunate selection, for, as everybody knows, the tenor part consists of one note (C) with a single fall to A:—the soprano part lies low, and the consequence was that the tenors had the best of it and their very unmelodious part was unpleasantly predominant.

The chorus from *Judas Maccabeus* was encored. An unusual peculiarity of effect was produced by one of the cornets "cracking" on an upper note. The sinning instrument was (supposed to be) under the control of one of the accomplished cornettists of the Amateur Musical Society,—at least so we were informed. Whoever it was, we have only to request that it may not be done again.

The arrangements for the reception and accommodation of visitors were excellent, but we heard loud complaints about the exorbitant prices charged for the occupation of reserved seats. In this respect the "experience" of the recent festival may not be without its value. It will be as well, also, for the Directors to bear in mind that the second gallery is by far the best for hearing, and that if any difference is made in the charge for reserved seats, such a circumstance may be legitimately taken advantage of, as the accommodation in this gallery is necessarily limited. On this occasion the sum of 5s. was charged for a seat in the gallery of which we speak, while some folks who paid 10s. 6d. were honoured with seats looking into the nave, quite out of the pale of the centre transept!

As a spectacle the affair was exceedingly grand. The orchestra, as we observed in our report of the 1857 festival, presented a most picturesque appearance. It was, however, open to improvement, inasmuch as the irregular distribution of the ladies gave it a "lopsided" aspect. At the performance of *Israel in Egypt* last year, the double choruses provided for the equal division of the ladies, and uncommonly nice and complete the orchestra looked. We do not see why, on this occasion, the trebles could not have been placed on either side of the organ, and the (feminine) altos in the foreground between the band and the organ; such an arrangement would have insured uniformity.

The following is the return of admissions to the Crystal Palace for six days, from July 2 to 8:—

		Admission on Payment.	Season Tickets.	Total.
Friday	July 2 (10s. 6d.)	5,027	1,4847	19,874
Saturday	" 3 (2s. 6d.)	1,285	1,209	2,494
Monday	" 5 (1s.)	8,084	610	8,694
Tuesday	" 6 ..	8,073	796	88,69
Wednesday	" 7 ..	5,816	631	6,447
Thursday	" 8 ..	6,453	586	7,039
		34,738	18,679	43,417

#### ANNOUNCEMENTS FOR THE SEASON.

July 14.—Réunion des Arts' *soirée*, Beethoven Rooms, 8.

" 23.—Crystal Palace opera concert, 3.  
" 24.—Signor Andreoli's *matinée*, Marchioness of Downshire's residence.

" 25.—Réunion des Arts' *soirée*, Beethoven Rooms, 8.

Aug. 6.—Crystal Palace opera concert, 3.

" 7.—Crystal Palace, summer poultry-show.

" 9.—Crystal Palace, summer poultry-show.

" 10.—Crystal Palace, summer poultry-show.

" 11.—Crystal Palace, summer poultry-show.

" 24.—Hereford Musical Festival.

" 25.—Hereford Musical Festival.

" 26.—Hereford Musical Festival.

" 27.—Hereford Musical Festival.

" 31.—Birmingham Musical Festival.

Sept. 1.—Birmingham Musical Festival.

" 2.—Birmingham Musical Festival.

" 3.—Birmingham Musical Festival.

" 7.—Leeds Musical Festival.

" 8.—Leeds Musical Festival.

" 9.—Leeds Musical Festival.

**MADAME AMALIE OXFORD**—a fair amateur pianist of whom we had occasion to speak some weeks ago—gave a “Classical Soirée Musicale” on Wednesday evening, at her residence in Russell-square, for the benefit of the German Hospital, Dalston. Madame Oxford is a native of Germany, and wife of a wealthy merchant of Hamburg settled in London. Her playing is of that singularly mixed character which, raising expectation only, as it appears, to disappoint it, as suddenly restores the good opinion it has just forfeited. Her digital velocity is wonderful; her taste, when she will give it fair play, classical and refined; and her style earnest and impassioned. Unluckily, these excellent qualities are accompanied by a love of digital display which induces the fair performer first to select pieces of all but incompassable difficulty, and then take them at a speed which the writers themselves never intended. The result on the audience is a disappointment, the greater from the conviction that, had she only done herself justice, it need not to have been inflicted at all. Her best performance was Mendelssohn’s quartett in F minor, which, spite of the velocity with which it was taken, afforded a good example of what the fair performer “could do if she would.” If Beethoven’s sonata in C minor was a less satisfactory test of Madame Oxford’s powers, it was only because it was less difficult. In Mozart’s quartett in G minor, which opened the selection, she was a little nervous. Beethoven’s sonata in F minor (op. 57) and Weber’s “Invitation” waltz were taken at a speed that render it impossible to come to a decided opinion on the delicacy and refinement of her touch. We shall doubtless hear more of Madame Oxford, who will make a very fair “crust for the critics.” For ourselves, we cannot at present very clearly make out what her intrinsic merits will turn out to be. In velocity, we would pit her against the electric current. That she can give impassioned expression to classical music is also certain; but that she possesses the modesty and sound judgment necessary to turn these qualities to the best possible account, remains to be seen. We did not stay for Hummel’s quintett in D minor. There were no vocalists (an error in judgment). The concert consisted of six pieces, in all of which the fair hostess performed, and five of which were in minor keys (another mistake). Madame Oxford was aided by Messrs. Saiton, R. Blagrove, Piatti, and (in the quintett) Howell. The attendance was moderate; but there was a fair share of beauty, and (the audience being among the merchant princes of the city) a handsome show of jewels and drapery.

**THE DRAMATIC, EQUESTRIAN, AND MUSICAL SICK FUND ASSOCIATION.**—A peculiar yet interesting ceremony took place at the Woking Cemetery (the London Necropolis) a few weeks back, being the inauguration of an acre of ground which has been secured to the above society for the purposes of sepulture. A special train conveyed a large party from London, including many well-known members of the dramatic profession, and arrived at the Cemetery about one o’clock. Here a procession was formed to the small cruciform chapel close to the station, and the Rev. Mr. Roberts preached a short but impressive and affecting discourse, taking for his text the words of our Saviour to Martha, “Thy brother shall rise again.” The scene was a novel one. The retired nature of the locality—the dead stillness, broken only by the earnest voice of the preacher and the song of the birds around the “little church”—the quiet faces of those whom we rarely see but when they are “strutting and fretting their hour upon the stage,” produced a sensation in our minds which we shall not readily forget. Amongst the little congregation—which, by the way, filled the church,—there were many who had experienced recent bereavement, and these were speedily excited to tears by the affecting nature of Mr. Robert’s discourse. Indeed, before this brief address had concluded, there were few dry eyes in the church. A beautiful and appropriate prayer followed, and then the procession was reformed and moved towards the ground it was intended to inaugurate.

As soon as all parties had assembled, Mr. Churchill, the company’s secretary, read the indenture of assignment of the property, conveying it to Mr. Benjamin Webster, Mr. Cooke (of Astley’s) and Mr. Buckstone, as trustees to the society.

Mr. Benjamin Webster then addressed the assembly, reminding them that “all nations, as well the most civilised as the most barbarous, had been in all ages characterised by a respect for the dead, and monumental them in the best way they could. Heaven forbid,” he said, “that they should neglect their dead. Human nature took a sad pleasure in looking on the comely earth

and its bright flowers, aware that that earth was one day to inclose their bones, and that some one, mindful of their sojourn in this world, would plant their grave with symbols of remembrance. The thought that their bones would rest in quiet took away one-half the sting of death. He wished all present length of years, with means to enjoy, and when the last scene of all came they knew where they could rest in peace and in quiet, and might God, in his goodness and mercy, receive their souls.”

Mr. Webster delivered his address (*impromptu*) with much feeling. This concluded the ceremony, and the assembly returned to town by special train, after having inspected a great portion of the extensive grounds of the cemetery.

**MISS MARIAN PRESCOTT’S CONCERT.**—This took place at St. Martin’s Hall on Monday evening last. The hall was well attended. The vocalists were the Misses Louisa and Susan Pyne, Miss R. Isaacs, and Miss Gresham; Messrs. Donald King, Regaldi, &c. A selection from *The Bohemian Girl*, conducted by the author, formed the chief part of the first act. Miss Louisa Pyne was encored in the favorite aria, “I dreamt that I dwelt,” and Mr. Donald King was called on to repeat a song, but declined the proffered honour. After the “selection,” Miss Prescott played a duett of Dussek’s for harp and pianoforte, with Mr. — the harpist (we have mislaid our programme, and forgotten his name). The piece is evidently a production of the author’s novitiate style and possesses marks of his power. It is moreover, short, which is perhaps another of its recommendations. It is saying little for Miss Prescott that she played it exceedingly well, for, if our memory be not much at fault, she is capable of succeeding in much more difficult music. Miss Prescott, who sings as well as plays, joined in the vocal part of the concert, and sang some songs very tastefully. Miss Louisa Pyne, for whom an apology should have been made on account of indisposition, was stopped by a fit of coughing in Benedict’s graceful song, “The sky-lark.” Hastily telling the audience that she had been hoarse for several days, she sat down at the pianoforte and sang an Irish melody beautifully. She was, of course, vociferously applauded, and therefore she need not have been so very powerfully affected when she left the orchestra, as if any one, with the character of a gentleman, to say nothing of that of a critic or judge, would on such an occasion, have entertained a hostile thought of the queen of native vocalists. Herr Behm, in the second act, played a solo on the flute, and Miss Rebecca Isaacs was encored in the Irish melody “The meeting of the waters.” Miss Gresham has a very sweet mezzo-soprano voice, and vocalizes with fluency and good taste. After her song we came away, leaving nearly half the second act behind us.

**HERR LEHMEYER’S MORNING CONCERT** took place at Mrs. Chapman’s, 20, Cleveland-square, Hyde-park, on Monday last. We much question if the comparative policy or benefit of giving a concert at a private house instead of a concert-room be in favour of the former—either for the artists or the audience; very few houses have sufficient room and the necessary accommodation. In this case the company filled the rooms, landings, and part of the staircase; and during some of the songs we were favoured with an *ad libitum* accompaniment on the violin—these unwelcome sounds coming from the artists’ room, and, of course, greatly distracting the attention of the listeners, beside disturbing the singer. The programme on this occasion shared the usual fate of such things at benefit concerts—hardly any two pieces coming in their proper order—and as we occupied a very uncomfortable position we were glad to make our escape before the conclusion of the concert. The artists that we heard were Mdlle. Maria de Villar, Miss Gresham, Herrn R. Deck and A. Rempen, Signor Regondi, Herr C. Goffrie, Mons. Paque, and Herr S. Lehmeier. Miss M. Homer, Mons. J. Lefort, Mons. A. Kettenus, and Mr. Boleyne Reeves, were announced to take part, and no doubt acquitted themselves of their several solos. We can congratulate Herr Lehmeier on the progress he has made since we heard him last year. The *largo* of Beethoven’s *trio* in D, in which he was assisted by Messrs. Goffrie and Paque, was played by him with a smoothness and delicacy of expression that was exceedingly effective, while the *presto* was given with precision and clearness. He also played Beethoven’s *sonata* in D, and two solos of his own composing. Mdlle. De Villar, with a charming voice, invariably produces but little effect. She sang “Auf flügel des gesanges” (Mendelssohn), and Hullah’s “The wind is fair.” A song by Lehmeier, “Ave Maria,” had but scanty justice at the hands of Miss Gresham, who appeared to be

suffering from hoarseness. It is in the modern German style, and, consequently, too good for the present generation. German songs were sung by Herren A. Rempen and R. Deck. One, sung by the latter gentleman, "Temklied," by Fisher, is remarkable for the extent of its compass and distant intervals; these difficulties were, however, cleverly executed by the singer and deservedly applauded. This gentleman possesses one of the best bass voices we have heard from a German—and that is saying a great deal, considering that kind of voice is in great force among the "Teutonics." It is full, deep, and sonorous, without coarseness, and his management of it is highly artistic. Few basses can execute *cantabile* music in such style, while he has power and energy sufficient for the most vigorous compositions. It remains but to speak of Signor Regondi and Mons. Paque, both of whom it is well known are quite *au fait* on their respective instruments, and in this instance their performances were all that could be desired.

SIGNOR CHIAMPO, first trombone at the Royal Theatre, Turin, and late trombone solo at the Concert Paganini, Paris, gave a vocal and instrumental concert at the Hanover-square Rooms, on Monday evening. As we received but a short notice to attend this entertainment we were unable to make arrangements for arriving at the commencement. Our *entrée* took place according to the programme, at the fourth piece, which was an *aria* of Donizetti's, vocalised with some fluency by Mrs. Haynes, who still calls herself Madame, for reasons best known to her Madamship. Several performers were announced, but of these only a portion made their appearance. The absentees were Madame Rudersdorff, Signor Lucchesi, Signor Vairo, Signor Andreoli, and Herr Zirom. The actual performers were, the estimable and silly lady aforesaid, Mdlle. Finoli, Madame Rieder, Mdlle. Humler, Mdlle. D'Herbil, Mr. Viotti Collins, and Sig. Chiampo, with a portion of the orchestra of Her Majesty's Theatre, and with these the audience were much pleased. At least we cannot speak of Signor Chiampo's performance of his trombone solo, since, if it came off at all, it was before we commenced listening. The remainder of the artists acquitted themselves most admirably. Mdlle. Finoli sang Meyerbeer's "Ah mon fils" with excellent expression. Madame Rieder astonished everyone with her brilliant and finished execution of an air from *Les Diamants de la Couronne*, Mdlle. D'Herbil was encored in Schulhoff's "Carnival," and Mr. Viotti Collins—not aware that one carnival had already taken place, played Paganini's version of the same fearfully worn out affair. Mdlle. Humler, a youthful violinist (stated to be only 14 years of age, which we are wicked enough to doubt), evinced very remarkable talent in a *fantasia* on themes from *La Figlia del Reggimento*. This young lady is not only one of the cleverest female violinists, but one of the best violinists we have heard for some time. In the course of her *fantasia* she gave some very good specimens of octave playing, and her general intonation, her bowing, and her purity of tone, call for cordial praise. She delighted her audience amazingly, and was recalled to receive a renewed tribute of applause. The room was half empty, a circumstance much to be regretted, for what little was vouchsafed of the concert was well worthy patronage.

CHRISTY'S MINSTRELS.—These able and sable artists gave an extra performance on Monday morning last at St. James's Hall, which was very numerously and fashionably attended. Some new songs were introduced: "Prairie Flower," "Gwane to the shucking," "Good news from home," and "The mocking bird." Of these, "Good news" was received with the most favour, and it will doubtless become very popular. The Sleigh Polka, the burlesques of the Hutchinson family and the Jullien concert, were retained, and afforded unbound'd amusement. The ridiculous three cheers in the Hutchinson burlesque perfectly convulsed the audience, many of whom doubtless compared this faint and mild 'hooray!' with the wretched cheers that emanate from the guests at a very formal party when their host's health is drunk. The solo part in "The mocking bird" was very finely sung by Mr. Raynor, and the *Tyrolienne* by Mr. Christian was, as usual, an astonishment to the audience and a horror to "bones" and "tambourine." "The mocking bird" is to our mind the most charming of the new *morceaux*. The Jullien burlesque is very jolly—"Signor Prosperity" on the "Monstre Awful Clyde," and "Signor Piconia, the Sardine," on the penny whistle, and the Distinguished family on their saxhorns, which consist of enormous tin tubes with squeaking trumpets inside

them, are intensely amusing. Signor Prosperity's revolving notes are astonishingly effective. They must be seen—or, rather, they must be heard, and the revolution must be seen—to be appreciated. A third morning performance is announced for Monday next.

RICHMOND.—A subscription ball was given on Thursday evening at the Castle Hotel, Richmond, under the direction of several distinguished leaders of fashion, the most prominent of whom was the Duchess of Manchester. The noble coffee-room of this famed suburban resort was fitted up as a ball-room, for which its proportions are admirably adapted. The lawn was devoted to a promenade for the guests, and on the opposite bank of the river a splendid display of fireworks was given in the course of the evening. The ball went merrily for several hours to the music of Coote and Tinney's full orchestra, the promenaders being gratified by the performances of the band of the First Royal Surrey Militia.

ST. JAMES'S HALL.—There was a grand exhibition of roses at this hall on Thursday, at which there were about 50 exhibitors, the roses displayed occupying a space of upwards of 730 feet, many of the groups being most fancifully arranged. There were thirty-six prizes consisting of silver cups, and the specimens displayed were of great beauty, many of them being very rare, and attracting universal admiration.

ALMACK'S.—There will be another of these fashionable *rénunions*, on Thursday next, at which all the ladies patronesses propose being present—this ball bringing to a close the series for the present season. These revived balls have proved more successful than any similar *rénunions* for many years past, and it has been fully determined that they shall in future be kept up regularly every season.

CONCERT OF SIGNORI BILETTA AND SOLIERI.—We are requested to state that the non-appearance of Miss Louise Pyne at the above concert (noticed in our impression of last week) was occasioned by sudden and severe indisposition; that the concert-givers were apprised of this fact in time to make an apology to the audience, but that they did not think fit so to do.

MADAME BASSANO AND HERR KUHE gave their annual concert at the Hanover-square Rooms, assisted by Madame Viardot, Madame Lemmens, Miss Bell, Mr. Sims Reeves, M. Jules Lefort, Herr Pischek, Signor Piatti, M. Sainton, Herr Engel, and Mr. Benedict.

M. ALOYS KETTENUS gave his *matinée* at the residence of the Marchioness of Downshire. Some of the announced singers were absent. Those present were Miss Vinning and Madame Rudersdorff. The performers were M. Paque, Herr Reichert, Signor Andreoli, and Mr. Benedict. The conductors were MM. Benedict, Lehnmeyer, Ganz, and Randegger.

SIGNOR ANDREOLI AND SIGNOR SIGHICELLI gave a concert at the same residence, with the aid of Mdlle. Finoli, Miss Kemble, Signor Lucchesi, Signor Cimino, Mr. Santley, and Signor Pezze. Mr. Benedict, M. Randegger, and Signor Fiori accompanied.

MISS KEMBLE gave her first concert on Wednesday morning, in the Picture Gallery of Bridgewater House (by permission of the Earl of Ellesmere). The young artist sang "Where the bee sucks." Miss Kemble was assisted by Signor Mario, Madame Viardot, and several other artists of the highest celebrity.

SIGNOR GUGLIELMI gave a *sorée* at 76, Eaton-place, assisted by Madame Rudersdorff, Mdlle. Baur, M. Jules Lefort, Signor Lucchesi, M. Deprez, and M. Paque. Messrs. Benedict, Randegger, and Ganz conducted.

#### ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—*Otello*, Royal Italian Opera, 8.

*La Zingari*, Her Majesty's Theatre, 8.

MONDAY.—*Fra Diavolo*, Royal Italian Opera, 8.

Madame De Lozano's *matinée*, Willis's Rooms, 2½.

TUESDAY.—*Lucrezia Borgia*, Her Majesty's Theatre, 8.

Royal Academy of Music concert, 2.

WEDNESDAY.—Miss Adela Buckingham's *matinée*, Willis's Rooms, 3.

Mr. Charles Dickens's reading of his "Christmas Carol," at St. Martin's Hall, 8.

THURSDAY.—Mr. Rakemann's *matinée*, Willis's Rooms, 3.

FRIDAY.—Mr. Benedict's Musical Festival, Crystal Palace.

## Opera.

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HER MAJESTY'S THEATRE.—Verdi's *Nino* was given on Tuesday for the first time this season, Signor Beneventano taking the part of the Assyrian monarch for the first time, and acquitting himself well in the latter part of the opera (after dethronement). Mdlle. Spezia appeared as Abigail, and exceedingly handsome she looked, and uncommonly well she sang, gaining an encore for the air at the commencement of the second act, "Anch' io dischiuso." Mdlle. Ghioni took the part of Fenena, and was received with much favour in the last scene, where she has the *aria*, "Oh, dischiuso è il firmamento," which she sang very purely and beautifully. Signor Vialetti, as the priest, Orastaphe, was broad and imposing; and his airs, with the exception of a little flatness at first, were very well sung. The chorus were rewarded with a round of applause for their lament, "By Babylon's waters" in the third act.

The opera opens at the period when Ninus elated with previous successes, is marching his army towards the city of Babylon. The priests and Babylonian people are in the Temple of Isis, imploring their deity for assistance. Orotaspes, the high priest, consoles the others by showing them Fenena, a daughter of Ninus, who has been taken prisoner, and by means of whom he hopes to obtain peace. Hydaspes, a young Babylonian prince, who has seen and fallen in love with Fenena, is on the point of liberating her, when the Temple is suddenly occupied by a party of Assyrian warriors, headed by a sort of Amazon, named Abigail, supposed to be the eldest daughter of Ninus, but in reality only a slave who had been elevated into her present position on account of her great shrewdness, skill, and usefulness to the monarch. Ninus himself now follows; and, though Orotaspes attempts to restrain his progress by holding a dagger against Fenena, the weapon is snatched from his hand by Hydaspes, whose passion for Fenena outweighs his love and duty to his country. The Assyrian monarch, thus unrestrained by filial solicitude, ransacks and destroys the Babylonian Temple, and the vengeance of the people is naturally directed against Hydaspes, as the proximate cause of their misery. Abigail, also, it seems, had become enamoured of him; and, on learning, in this rude way, of his preference for the gentler Fenena, her love, as a matter of course, becomes converted into the most unrelenting hate. This is the state of affairs at the end of the first act.

Act II. commences with the entry, is a raging passion, of Abigail, with a scroll in her hand, from which she has just learned her real history, and that Ninus had despatched her to the wars that he might the more easily establish Fenena in the regency of Assyria, while he was himself adding to his dominions by foreign conquest. Fenena, who has adopted the religion of Isis, offends the Magi by releasing the Babylonian captives; and a rumour arising that Ninus is dead, Abigail puts herself at the head of Assyrians. Suddenly Ninus reappears, and defying his own god, Belus, as well as that of the Babylonians, Isis, declares that he himself is the only deity, and will as such be worshipped. At this moment a thunder-bolt strikes the crown from his head, and he loses his reason. Abigail takes up the crown, and, placing it on her own head, exclaims—"Let not the glory of the people of Assyria depart."

At the opening of Act III. Abigail is discovered on the throne, near a golden idol, which she requires the Babylonians to worship. The maniac Ninus enters, with dishevelled beard and tattered habiliments, and is induced by Abigail to sign a warrant for the execution of the Babylonians. As Fenena had changed her religion, and thus become one of them, Abigail hands the warrant to the guards, and commands her instant immolation. Ninus in vain implores pity from the proud, relentless Abigail; but, becoming a penitent, and acknowledging the divinity of Isis, he is restored to reason, places himself again at the head of his warriors, rescues Fenena, liberates the Babylonians, and dethrones Abigail, who terminates her earthly existence by poison, while the golden idol is reduced to atoms by a supernatural power.

ROYAL ITALIAN OPERA.—The *rentée* of Signor Tamberlik in *Otello* has been one of the recent pieces of excitement at this house. He has been in fine voice on the occasion of its representation, and has, as heretofore, astonished his hearers with his upper clear notes in all their wondrous force. There is something very distasteful to us in the hashing up of Shakspeare's

plays to suit Italian opera, though, if we are not mistaken, Shakspeare has derived his actual framework from old foreign dramas in some instances, and, moreover, *Otello* is an Italian subject. If any one would make us forget this hashing, it is Rossini, whose music is of that satisfying nature that one almost loses sight of the incompleteness of the drama. The other parts have been sustained by Grisi (Desdemona), Ronconi (Iago), and Neri-Baraldi (Rodeaigo). The last-named artist has a song introduced for him, and his singing is very grateful to those who do not care for the eternal *vibrato* of Tamberlik, who is nevertheless a great artist.

*Martha* was repeated on Thursday to a crowded house.

## Theatres.

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## PRICES. TIME OF COMMENCEMENT, &amp;c.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit 2s. Gallery 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s. 0, £1 11s. 6d.

ROYAL ITALIAN OPERA.—Pit, 10s. 6d.; amphitheatre stalls, 10s. 6d., 7s., and 5s.; Amphitheatre, 2s. 6d.; Second Tier Boxes, £2 12s. 6d. Boxes, Stalls, and Pit tickets to be had at the Box-office of the theatre, under the portico in Bow-street; and at the principal music-sellers' and librarians.

SADLER'S WELLS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

SOHO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAND.—Stalls, 5s.; Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Private Boxes, £1 1s., £1 11s. 6d., and £2 2s. Second price at 9 o'clock. Box-office open from 11 to 5. Commence at half-past 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit 1s.; Centre Circle on First and Second Tier, fitted up quite private, 2s. Gallery, 6d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

## MODEL CRITICISMS.

The following is from the *Morning Chronicle* :—

The Bradford Choral Society repeated their performance at the Crystal Palace yesterday, very much to the gratification of 10,000 auditors, and manifestly very much also to their own. The effect of this fine mass of voices in a monotone is of a superb character. It must have been some such combination of voices that Handel imagined in his first idea of the noble choruses of his oratorios. This choir is a living evidence of the great advance which has been made in music as a study in this country. We may yet hope to rival the great musical unions of Germany, and we trust that the Clergy of the Church of England will not lose the opportunity of calling in this movement successfully to the aid of devotion in our services. Who could have heard yesterday the part-song, "This world is all a fleeting show" (Waley),

with its wonderful crescendo and diminuendo, giving the lights and shades of Addison's inspired poetry, particularly of that alliterative line, "And fancy's flash and reason's ray," followed by the sublime rendering of the sequential lines:—

"Serve but to light the troubled way,  
There's nothing calm but heaven,"

without feeling how great is the aid of music in this grand simplicity to devotional purposes.

There was a delicious rendering of Jackson's part-song, "May morning." The full orchestral accompaniments made this a joint triumph of vocalization and instrumentation. The piccolo took

"Wake from thy nest, robin redbreast,  
Sing, birds, in every furrow."

The cornet took "Sweet air, blow soft;" the clarinet, with exquisite sweetness, breathed "Wings from the wind."

The concert closed with another part-song of Jackson's, "Chorus à la valse," also with full orchestral accompaniments, in which the trombone, the clarinet, the cornet, and the piccolo were again deliciously prominent. The trombone, amongst these, showed the mastery of space which this instrument possesses, and its singular adaptation to a building of such magnificent proportions, and of such peculiar construction as the Crystal Palace.

Signor Lucchesi then charmed the audience with a wild air, a succession of thrilling minors, one of F. Schubert's happiest compositions.

The second part commenced with a duett by Herr Joachim on the violin and Herr Dersel on the piano, [the piece (somewhat injudiciously chosen) was the sonata (No. 2) in A major, of Sebastian Bach; both instruments were faultlessly played, but the result was an overpowering effect of scientific monotony.

#### LEGAL.

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#### SECOND COURT.

Sittings at Nisi Prius at Guildhall.—Before Mr. Justice Hill and Common Juries.

##### MATTIOLI v. GALLEOTTI—THEATRICAL ENGAGEMENTS.

Mr. Lush and Mr. Francis were counsel for the plaintiff; Mr. Edwin James and Mr. Hawkins represented the defendant.

The plaintiff, who is a vocalist, and one of the Italian Opera company, brought this action against the defendant, a theatrical agent in Paris, to recover 3,500f. under the following circumstances. The plaintiff, being in Paris in June last year, was applied to by the defendant, who asked him if he would accept an engagement at Rio de Janeiro. The plaintiff replied that he was under an agreement to perform at the Turin Theatre; but the defendant said he would release him from it for a consideration, at the same time offering him an engagement at Rio de Janeiro, at 102,000f. a-year. The plaintiff accepted the offer, and undertook to pay as the consideration for the release from the engagement at Turin 3,500f. He paid the defendant 3,000f. and gave him his bill for 500f. He then started for Rio de Janeiro, where he had been but a short time when the defendant wrote to him advising him to return to Turin, as he had been unable to obtain his release from the engagement at that theatre. The plaintiff accordingly went to Turin, and, having fulfilled his engagement, went to Paris, where the defendant negotiated an engagement for him with Mr. Lumley. He had received a month's salary in Paris, but on his arrival in London, Mr. Lumley told him he had nothing to do with the company, and he had no engagement for him. The plaintiff then demanded back the 3,500f. he had deposited with the defendant, and failing to obtain it, brought this action.

The defence was, that the plaintiff owed him the money for the Rio de Janeiro engagement, which was denied by the plaintiff, as it had not been carried into effect. The defendant then alleged that the plaintiff owed him 1,080f. for his commission, on the contract with Mr. Lumley, and to this it was answered that the custom was not to pay commission when an engagement was not carried out.

Mr. Justice Hill said, the real question was, whether the commission was to be paid on the engagement being made, or on its being carried out.

The plaintiff was called, and proved the above facts.

In his cross-examination he stated he had been singing in Spain. The Rio de Janeiro engagement had been made with him and Mdlle. Tilly jointly. He was to get 78,000f., and Mdlle. Tilly 24,000. He had received 8,000f. in Paris, and 6,000 on his arrival at Rio, besides 2,000 for Mdlle. Tilly. He had sung one night at Rio. He had not been hissed. The ladies waved the handkerchiefs when he sang. Mdlle. Tilly did not sing. The manager paid him one month's salary to cancel the agreement.

Re-examined—He was not required to sing more than one night. It was in consequence of the communication from the defendant that the engagement at Rio was made.

Madame Mattioli proved she was present at the interview when the defendant said the plaintiff might go to Rio with security on the payment of 3,000f., and she had accompanied the plaintiff there.

Cross-examined—She was not engaged at Turin, and left Rio because she wished to leave with the plaintiff.

Mr. Mapleson, theatrical agent in the Haymarket, proved that, if the engagement was not carried into effect, the custom as to the payment of commission varied.

This closed the plaintiff's case.

Mr. James then addressed the jury for the defendant, contending there was not the slightest pretence for the action. The defendant, who was one of the largest theatrical agents in Paris, had been arrested by the plaintiff while on business in this country, although for months he might have been proceeded against in the French courts of law. The plaintiff, being anxious to get an engagement for himself and the lady at Rio, had given the defendant the commission at six per cent. He denied that the engagement had been broken off in consequence of any letter he had written. The manager of the theatre would tell them the reason why the plaintiff had not sung a second time, and, as he could not sing at Rio, he was in time to perform his engagement at Turin. The plaintiff was now in the defendant's debt to the amount of 600f. When the plaintiff returned to Paris he was in constant communication with the defendant, and last March he wrote to him and asked him to try to get a month's salary from Mr. Lumley, but he never alleged that the defendant owed him anything. In one letter he wrote, "Adieu, dearest Galliotti, for when I see you I think I shall eat you up." He certainly did, for on the defendant coming to London he eat him up with a sheriff's officer. (Laughter.) The learned counsel then called

M. Galliotti, the defendant, who said he had been for twenty-five years a theatrical agent at Paris, and had known the plaintiff since June, 1857. He had offered him the engagement at Rio, and the plaintiff left with him 3,000f. to cancel his engagement at Turin, and paid him 2,500f. for the commission. On the plaintiff's return to Paris, he said he had cancelled his Rio engagement, when witness obtained him an engagement with Mr. Lumley. His commission for the first year was to be 1,080f. The plaintiff received one month's salary from Mr. Lumley. In Italy the commission was payable when three quarters of the engagement was fulfilled; but the custom varies.

By the Court—If a singer breaks an engagement the commission is not returned.

Signor Ronconi confirmed this view about the commission.

Mr. Charles Braham also said that if the engagement was broken by the vocalist the commission would not be returned.

The manager of the theatre stated that the plaintiff had sung once as Figaro, and had left the theatre by an arrangement which was satisfactory to both parties.

The learned Judge having summed up,  
The Jury found a verdict for the defendant.

#### MARLBOROUGH-STREET.—ITALIAN PIPERS.

Antonio Vettesi, Giuseppe Vettesi, and Antonio Antonio, three pipers, dressed in the picturesque costume of the Abruzzi peasants, were charged with begging in the streets.

The police proved that the three defendants were in Jermyn-street about 8 o'clock last night, one of them playing on a pipe, and the others begging of persons in the street. On searching them, 15s. 2d. in money was found in their possession.

Mr. Albert, the interpreter to the court, after some communication with the defendants, said the defendants were not aware that they were offending against the laws of the country. They

had obtained by purchase in France a kind of *permis de bien-faisance*, which entitled them, on entering a town of France, and on exhibiting their permit to the *préfet*, or *maire*, to play their music, and to collect donations. They believed the same practice obtained in this country, and that their permit would serve them as well here as in France.

Mr. Beadon said he would assume that the defendants had acted from error, but they must promise not to offend again.

Mr. Albert said they would quit the kingdom immediately, upon which they were discharged.

## Provincial.

**DOVER.**—THE DOVER CHORAL SOCIETY, which is an emanation from the Dover Choral Classes, and consists in fact of the more advanced pupils of the latter body, gave a performance of music, secular and sacred, on Tuesday, at the Wellington Hall. Mr. E. Barnes, the director of the Choral Classes, wielded the *baton* on the occasion. The attendance was not so large as at previous concerts, a circumstance which drew forth much quiet congratulation from those that were present, the state of the thermometer being anything but favourable to a crowded assembly; still there was a large audience, including many of the *élite* of the place. The concert was opened with Saville's madrigal, "The Waits," followed by "Come let us all a maying go," "Spring's delights," "From Oberon in fairy land," "Since first I saw your face," "Hard by a fountain," and "Awake Æolian lyre." All were very fairly executed; yet we should not be frankly expressing our opinion if we omitted to remark that the quick movements, especially in Stevens's glee, were taken with too much bustle. The same remark would apply to "The Waits." One other word, and we have done with the unthankful portion of our task." The effect of Forde's fine old madrigal, "Since first I saw your face," was marred by the departure of a portion of the treble voices from the score of the composer in the concluding note. Of course this must have been without the sanction of the conductor, who, we opine, has too much reverence for our old English classical music to permit any innovation of this sort. For the rest, the execution was most effective. In the sacred portion of the performance the most notable pieces were the national hymn of Russia, "O come every one that thirsteth" (Mendelssohn), and "How lovely are the messengers," from *St. Paul*, the two latter of which were encored; and what was upon the whole a very gratifying performance was brought to a conclusion with the National Anthem. As a most agreeable relief to the first part, Mendelssohn's overture, *Fingal's Cave*, was effectively played upon the piano-forte by two young ladies; and in the course of the second part, Beethoven's difficult and abstruse sonata in D minor (op. 31) was given. The Wellington Hall is undergoing fresh decoration, which is being carried out with great taste by the enterprising proprietor, Mr. Squier.—*Dover Chronicle*.

**DUBLIN.**—The concerts given on Friday and Saturday last by the pupils of the Misses Allen, at their residence, Gardiner's-row, Rutland-square, were the admiration of a numerous and discriminating audience.

The concert of Friday commenced, as is usual on these occasions, with the elementary lessons, played, of course, by the junior pupils, after which the programme was agreeably varied by the works of the great masters. The solo performers had opportunities for the display of their chaste playing and appreciation of the music assigned them in the following solos on Friday:—"When the Swallows," Beyer; "Lucrezia Borgia," Favarger; "Fantaisie sur *Il Trovatore*," Kube, and Duo Concertante sur *La donna del Lago*, De Vilbœ; and, on Saturday, "Fantaisie from *Il Barbier di Seville*," Favarger; "La Tapada," polka caractéristique du Pérou, Herz; "Morceau de concert," "Vive La Bohème," Tedesco; Funeral March Sonata, Beethoven; all of which were deserving the highest measure of praise, especially the sonata of Beethoven, which was given in a most artistic style. "Tema and Variations, in A, No. 21—simultaneously, and with alternate solos, Mozart; and air, with variations—"The Harmonious Blacksmith,"—Handel, simultaneously, with alternate solos, were exquisitely given and duly appreciated.

To those familiar with the works of Mozart and Handel, those

delicious *morceaux* must indeed have been a treat, as it was evident that every attention had been bestowed to produce them in first-rate style. The *ensemble* on the repeat of each part of the variation, was surprising, sounding as though the effect were produced by an organ instead of a number of pianofortes.

The concerted pieces, including March du Sacré, (*Le Prophète*) Meyerbeer; March of the Israelites, from the oratorio of *Eli*, Costa; Overture, *Les Huguenots*, Meyerbeer; Overture, *Egmont*, Beethoven, &c., &c., were all given with energy and precision.

Miss Louisa Allen performed on Friday Thalberg's "Last Rose of Summer," and on Saturday his "Home! Sweet Home!"

Miss Allen performed a duett by Thalberg for two pianofortes, on subjects from Bellini's *Norma*, with her sister, on Saturday. The duett was a charming performance, and narrowly escaped an encore.

The four Misses Allen gave Czerny's *concertante quartett* for four pianofortes, which terminated the concert each day.

The band of the *Garde Nationale*, which has recently been performing in London, will visit Dublin, and give four concerts, commencing on the 20th of July. It will be accompanied by Madame Gassier.

**OXFORD.**—On Tuesday afternoon an exercise composed by Mr. James Russell, of Magdalen Hall, and resident at Ebford Barton, near Topsham, Devon, was performed in the music-school, with an orchestra and full chorus. The composition is worthy of special remark, as, according to competent judges, it is one of the best exercises which has been performed for a number of years, and affords indication of extraordinary musical ability. The performance was numerously attended, and elicited at its conclusion considerable applause.

**TUNBRIDGE.**—**THE CHURCH.**—The churchwardens having been unsuccessful in collecting the church-rate, it will be remembered that we stated the voluntary principle was about to be tried, and that the subscription list was headed by the vicar, the Rev. Sir Charles Hardinge, Bart., with a donation of £10. The subscriptions, however, have not flowed in freely, and the salaries of the church officials, organist, clerk, &c., still remain unpaid. The consequences of this are already felt; the church clock has been stopped for some time, because there is no fund from which to pay for the winding, and on Sunday last the organ was stopped, and the efficient singers absent from their accustomed seats. If no notice was given of this, which may be aptly termed a "strike," although not for an increase of wages, but for salaries due, we consider the parties concerned highly culpable and deserving of censure; but if notice was given, the blame should then fall on those whose duty it is to see that the services are properly performed, as no arrangement whatever was made for the singing, and when the hymns were given out, each sang the tune which appeared most suitable, and the effect can well be imagined.—*Kent Herald*.

## ORGAN

**THE GREAT ORGAN FOR LEEDS TOWN HALL.**—The extraordinary expedition in manufacture, which is amongst the characteristics of the present age, is nowhere more conspicuous or remarkable than in organ building, one of the most complicated and delicate branches of constructive art. The magnificent instrument now in course of construction for the Town Hall at Leeds, by Messrs. Gray and Davison, is a signal instance of astonishing despatch combined with discreet design and satisfactory workmanship. It seems but a short time since the erection of a Town Hall was decided upon at Leeds, and we may count by weeks the time which has elapsed since the plans sent in by Messrs. Henry Smart, of London, and W. Spark, of Leeds, were chosen by the authorities, yet we have during the last week had opportunities of hearing and personally testing a large portion of the instrument now in course of construction, and which is, so far as it goes, in so complete a condition, that we can form some notion of the grandeur of effect which will be produced when it is heard in its entirety and in its legitimate position. For brilliancy of tone, immensity of power, and general variety, we imagine that it will stand unrivalled, and we are speaking from acquaintance with only a portion of the stops. The pedal and solo organs cannot be inserted until the great bulk of the instrument is erected in the Town Hall, and how these will add

to the general effect may be guessed when we state that the former is to consist of sixteen stops, and that the great reeds in the latter will be on a 12-inch wind. The chorus now is the finest we ever heard, and is plentifully supplied with reedwork. When the reeds of the solo organ are added, the *tout ensemble* will assuredly be grand in the extreme.

We reserve a detailed description of the organ until its actual completion, but we may state that there will be four rows of keys, compass from CC to C, the great organ containing twenty-six stops, the swell twenty, the choir sixteen, and the solo nine. We have already mentioned that the pedal contains sixteen stops, and we may add that the number of stops in the solo organ may really be considered as sixteen, since by ingenious mechanical contrivances seven various combinations of stops in octaves are obtained. The advantage of this for pieces of an orchestral character will be considerable. There will be fourteen coupling movements, and ten composition pedals. The pedal organ will extend from CCC to F, and will be of a striking character, if we may judge from a single 32-feet metal pipe, whose muffled thunder was exhibited to us on Thursday evening, and whose steady and pervading tone promises well for the extreme fundamental tones of the huge instrument.

The pneumatic apparatus is extensively employed. It was not intended, however, that it should have been applied to the action of the choir organ, but it has subsequently been adopted throughout, at the expense of the builders, for which determination they deserve great credit.

The full great organ, and the full choir, are exceedingly complete and satisfying. In the former there is brilliancy without scream, breadth without undue heaviness, and point without thinness, while the stops individually demand a particularization which our space really does not admit of our giving in the present notice. The variety in the 8 and 4 feet work is most commendable. There is only one open diapason, but we find the *flûte à pavillon*, the harmonic flute, the *viol di gamba*, and other stops of varied character, form a foundation which is as firm as can possibly be desired.

The great manual acts upon two separate organs which can be united or separated at any moment by the action of a single pedal. The advantage of this arrangement for *sforzando* effects cannot be over-estimated. But this is only one of the many artistic designs and mechanical contrivances of which we shall occasion to speak, when we have heard and tested the vast instrument in its peculiar area, the new Leeds Town Hall. We have it in our power to particularize various points in the tone of various stops, but we must for the present merely speak generally. That the Town Council of Leeds will have an instrument of which they may be very proud, and that they will be largely indebted to the clever and careful designers, Messrs. Smart and Spark, and to Messrs. Gray and Davison, who have so ably and liberally carried out their plans, is very certain, and we must therefore leave the technical criticism of the instrument until the really fitting opportunity which will be afforded during the ensuing festival week.

On Thursday several eminent musicians and organists visited the factory for the purpose of hearing its powers exposed. Mr. Henry Smart gave an extemporaneous performance; Mr. Spark played a march by Lindpaintner, a chorus of Handel's, and a concerto of his own composition (which last, we have heard, was bought by a London publisher on the spot). Mr. Willing also gave the company an extemporaneous piece, and all present were delighted with the resources of the instrument thus ably developed. In addition to the professional gentlemen present, we observed George Beecroft, Esq., M.P., of Leeds, and some members of the organ and festival committees. Yesterday a final trial took place, and the erection in the Leeds Hall will forthwith commence.

ST. JAMES'S CHURCH, WEDNESBURY.—The organ lately built for this church by Bishop, Starr, and Richardson, of London, was opened on the 28th of June, on the occasion of the annual meeting of the neighbouring choirs at that church, and elicited the highest encomiums from all present. The organ was designed by Mr. Adams, of West Bromwich. To overcome some difficulties in its position (a recess on one side the chancel), the brightest and most powerful stops were chosen, the number

being limited. It is a CC organ, and contains, in the great, seven stops, and in the swell (from C) four stops. It has composition pedals, 2½ octaves German pedals, with couplers, &c. In appearance the organ is very elegant, the front pipes being disposed on a gold ground. We have seldom heard so great an effect produced by an organ containing the same number of stops. This may be attributed in part to the good quality of the metal. We were particularly struck with the tone of the *viol di gamba* and the *dulciana*, and were surprised with the charming effect as produced by the swell with four stops only.

#### CORRESPONDENCE.

#### INSTRUCTION OF CHARITY CHILDREN.

TO THE EDITOR ON THE "MUSICAL GAZETTE."

DEAR SIR.—Although I am a determined enemy of the system of employing charity children as the medium of praising God in the church, yet it has more than once been my lot to be placed where this system could not be altered; at least, where it required more than the influence of one individual to uproot long-established prejudices. And, as I have been compelled to perform that most irksome of all tasks, the instruction of charity children, I may as well make known, for the benefit of your inquiring correspondent, "A Parish Organist," the thoughts which have from time to time passed through my mind on the subject. Did time and space permit, I could easily describe the fearful amount of bigotry and ignorance that exist on the subject, even in the minds of otherwise well-informed and intellectual persons. However, let us return to the matter in question.

It will be obvious to all who are acquainted with the subject that there are two general methods of instructing school children:—First, without the aid of any notes or musical characters whatever—a system commonly known as "teaching by ear," the teacher entirely depending on and appealing to the power, possessed more or less by each child, of retaining progressions of sound in the mind, and of appreciating the tonal progression of a scale; secondly, from an established system of musical notation, commonly known as "teaching by notes."

Now, in each of these methods there is an almost insurmountable obstacle with which an organist or teacher has to contend: in the first place, the extreme difficulty of correcting existing faults and of avoiding fresh ones, especially those which arise from a defective musical ear; and, in the second, the continued loss of older children and addition of younger ones, making it a never-ending task to teach the rudiments of music over and over again to beginners.

Of the two methods, it seems to me incontrovertible that the *second is the right one*; but in order to make it practicable the organist or teacher must have recourse to some definite method, not only in *teaching*, but in *regulating and managing*, his juvenile choristers. I believe however that, in by far the greater number of our churches where the singing is performed by children, the *former* is the method adopted; partly because many organists who are good musicians shrink from the difficulty of teaching the elements of music when the children are constantly changed; partly because many others care more for their own playing than for singing in any form, and find this method the least trouble; and partly, I regret to say, because the present rate of salaries is so low that many first-class musicians *positively cannot afford to give the time* which is really required for the purpose. In many instances where the *second method* is adopted the children sing far worse than others who are taught from the first; but these are exceptional cases, and we may infer from them that the *second method* is defective in some point or other, or that the children are carelessly taught. My principal objection to the first method however is because, after a teacher has spent considerable trouble and practice in training according to it, he has not effected one particle of musical improvement in the minds of the children: all they know is from *habit*, not from *judgment*; and this puts me very much in mind of teaching a parrot to say "What's o'clock?" or "Pretty Polly"—a very dignified occupation for a man of education and refinement, such as an organist *ought* to be!

Assuming, then, that all charity children should be taught from notes, let us see what can be done to render their instruction more systematic. I think this will be best seen from a few rules, which are simply the result of my own experience among school children, and which will express laconically my views on the matter:—

1. An organist or teacher should devote at least *one hour* every week (an hour and a half is better) to instructing the children.

2. Half this time should be devoted to elementary instruction ; the remaining portion to the practice of psalm-tunes, chants, &c. ; the elementary portion to be, in all cases, *without the organ*.
3. The teacher should provide himself with a black-board with ruled staves, and a piece of chalk.
4. He should also procure a "Hullah's Manual," and, at his leisure, should studiously extract as much, and *only as much*, as will be useful to attain correctness in psalmody ; for instance, the *tonal progression of a scale*, which cannot be too strongly impressed upon the minds of the children ; the *intervals*, which should be presented in the plainest possible form ; *accidentals*, their practical use ; *time*, the difficulties of which may be greatly simplified, as in psalmody of the true school nothing further is required than a practical knowledge of minims and semibreves, with occasional crotchetts ; and *precision of attacking intervals*. These are, of course, scarcely more than indicated ; the teacher will enlarge upon them as occasion may require.
5. By all means let him confine himself to the system known as "Hullah's," which is the basis of vocal instruction. Let all other methods, particularly the Tonic Sol-Fa, be avoided. Many systems appear to simplify while they really mystify.
6. There is no occasion for the children to have Hullah's books.
7. Select the children with much care and judgment ; *reject all who may be deficient in a musical ear* ; choose *quality* rather than *quantity*.
8. Let the vocal class consist of four or six children in addition to those singing at church : let these be used as a reserve, from which vacancies can be supplied.
9. Where psalm-tunes or chants are practised, let the children first learn them perfectly *without the organ*.
10. In order to prevent *flattening in pitch*, let their attention be directed to the median and leading notes of the key, on which degrees of the scale voices are most liable to fall ; also to accentuates.
11. To keep to a given pitch, let him insist upon their singing in *absolute unison*, while the simple bass is played upon the organ. Should any deflection occur, let him find out the faulty place and practise it over until the true pitch is attained (the organ being simply used as a test).
12. Let the organist avoid the use of mutation stops in accompanying voices, also heavy chorus in the bass, and loud playing generally ; and let him check any tendency on the part of the children to drag or flatten when the soft swell is used, or when any transition occurs from one manual to another.

Trusting these suggestions may be of some service to your correspondent,

I am dear Sir,

Yours faithfully,

W. C. FILBY.

St. Mary's-terrace, Camberwell, July 6, 1858.

#### CRYSTAL PALACE CHORAL DEMONSTRATION.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

DEAR MR. EDITOR.—I went last Friday week to hear the grand performance of the Festival Choir, at the Crystal Palace, Sydenham, and, oh ! what a beautiful concert it was. I do not think that I—being one of the musical public—ought to rest without letting you know how much pleased I was. I read in the *Times* that the tickets were 7s. 6d., but found I had to pay 10s. 6d., because I didn't buy them on the day before—wasn't it provoking ? However, we—that is mamma and myself—started early, determined to get near the orchestra, and arrived safely at Sydenham about 1 o'clock ; but, would you believe it, we had to ride in a third-class carriage, although we paid first-class fare. However, a great many people were no better off than ourselves, and grumbled a good deal. But then what is the Company to do ? If people will come in such numbers, they must put up with the inconvenience. The Company ought not to be blamed for that. It makes me quite vexed when I hear people so unreasonable. One stupid man talked of writing to the *Times* ; but I am sure the Company would never care for that, and the *Times* has plenty to do just now without being bothered about such nonsense. Well, we arrived at the darling Palace—and what a charming sight it was to be sure ; but there was no getting anywhere near the orchestra—all the best seats being carefully parted off, and another half-guinea charged for sitting in one of them. Well, Mr. Editor, I did feel at first somewhat annoyed ; but then if people who want to sit in comfort, where they can hear, will pay 10s. 6d. for the privilege of doing so, the Company can't be blamed for taking their money. However, after looking about a good deal, we found two seats near the refreshment stall, and waited patiently for the commencement of the Concert or Grand Choral Demonstration. Mamma—poor dear soul—had brought some cotton-wool to put in her ears, in case the sound should be too much ; but I can assure you, where we sat there was no occasion for it. What the poor people suffered who were close to the orchestra I cannot tell. But, you see, we had the advantage of being a long way off. Well, at last the orchestra began to get filled with those

kind Exeter Hall chorus singers. I am sure it puzzles me to imagine how they can find time to learn all the music, and I am told they do it for nothing, poor things—I don't envy them their work. At last that dear Mr. Costa appeared. What a charming man he is, and what nice kid gloves he always wears, and how gracefully he flourishes that thin stick about—now over his head—now to the right—now down by his side—and I am told that he is so amiable, and has to be pressed over and over again to allow his music to be put in the programme ; and then how modest of him to allow Mendelssohn's beautiful chorus, "Holy, Holy," to be encored, and to refuse an encore for his own classical "War Song." I was rather disappointed at the first thing in the programme being the *Hundredth Psalm*—we hear it so often in Church sung by the charity children, and I must say I like it there best ; and then the next was the 95th Psalm, which had much better have been left out, as we hear that every Sunday, and our children sing it beautifully. Mamma said they were simple and grand. They were simple enough, but I could not detect anything very grand, except it was the two regimental bands at the top row of the orchestra. The *trio* from *Elijah* was delightful, although the people made such a noise walking about I could only hear a few notes of Clara Novello's voice occasionally ; and so was that dear Mr. Sims Reeves' singing. It must have been very trying for him to sing such a long piece ; it seemed as if when he got half-way through, it began all over again. It is too bad of Mr. Costa to write such trying music. I cannot tell you more about the concert, for there were some gentlemen near us who kept making stupid remarks about the affair. One silly man said it was as bad as putting a large picture on one side of the Thames, and getting people to look at it from the opposite side ; then there was another said this concert was got up to keep alive the excitement till next year, and to put money into the pockets of the Sacred Harmonic Society ; but I am quite sure that is not the case. If they would not hear the singing, they might have gone away—as we were obliged to do at last—and waited to see the fountains. I had a nice view of them, having been helped up a slope by a very spruce gentleman, in a tight-fitting suit of tweed and little shiny boots ; such a *distingué* looking man, with his little charms a-dangling from his watch-chain, and such beautiful gloves—and what with the music and the grand display of fountains, I can assure you I spent a most delightful day. I hope, Mr. Editor, you were pleased too, and will write a nice report of it ; and then next year, as we are promised something extra grand, I hope all the grumbling, sensitive people will stop away, which—if the management only charge high enough for the admission—is sure to be the case.

Believe me, my dear Mr. Editor,

Your sincere well-wisher,

PRISCILLA PRY.

#### TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR.—In reply to "A Parish Organist's" request, in your last week's *Gazette*, permit me to offer a few suggestions which may be of service. In the parish church of which I am organist there is a charity school, which maintains from thirty to thirty-five girls. When I went there, two years since, I found that these children, like most others to which your correspondent alludes, could not sing in tune. My first endeavour was to attain this most important desideratum. I found, however, that, notwithstanding a great amount of time and labour was bestowed upon them in practising the usual parish-church music, I could not with any degree of certainty attain this much-desired result. I then pursued a different course, and succeeded in creating an interest in their minds by teaching them a few simple rounds and catches, each containing some useful or moral lesson ; from these I proceeded to part-songs, and even to music of a higher character. They can now sing the *scale*, in long, holding notes, up and down, without the slightest depression of tone ; and from *these children* I can undertake to say that there is not a note out of tune during a whole morning service : besides which, their love for music has been so strongly developed, that the greatest pleasure I can confer on them is to give a singing lesson. To give this degree of interest—to cultivate a real love of music—seems to me to be the most likely method of getting an improved state of singing in our parish churches ; and I cannot think that the practice of the hymn tunes or *Canticles* will alone be found sufficient to produce this effect.

By my method, the voices of the children are both strengthened and improved ; and, from the application of these principles, the direction of the Church Service is now a source of real gratification, instead of what is too generally the case—a constant cause of vexation and annoyance.

For fear of trespassing upon your time and valuable space, I do not give any information as to the details of my method of instruction, my management of the classes into which the children are divided, &c. ; probably each teacher would follow his own usual style.

I beg to remain, Sir,

Obediently yours,

NOVAS.

## Musical Instruments.

**HARMONIUMS.** — **ROCK CHIDLEY** begs to call attention to his superior ENGLISH HARMONIUMS (manufactured under his own inspection), in elegant fancy wood cases, of superior tone and finish. Also, a well-selected Stock of Messrs. Alexandre and Co.'s celebrated French Instruments, imported direct. From 2s to £34 each. For descriptions, see lists. All warranted, and sent carriage free within 100 miles, if prepaid orders. — Dépôt, 135, High Holborn, W.C.; Manufactury, St. James's-road, Liverpool-road, Islington, N.

**THE IMPROVED CONCERTINA.** — **ROCK CHIDLEY** begs to inform the public he is now making very superior double-action instruments, from £1 10s. to £10 10s. each, cases included. The last-named instruments are in ebony, highly finished, and are patronized by the principal professors. All warranted to give the greatest satisfaction, and sent carriage free within 100 miles, if prepaid orders. — Dépôt, 135, High Holborn, W.C.; Manufactury, St. James's-road, Liverpool-road, Islington, N.

**SECOND-HAND ORGANS for SALE.** — **MESSRS. FORSTER AND ANDREWS, Organ-builders, Hull,** have several SECOND-HAND CHURCH and CHAMBER ORGANS for SALE, in thorough repair. Price and particulars forwarded on application.

**FORSTER AND ANDREWS,**  
Organ-builders, Hull.

**To Proprietors of Music Saloons, Cafes, &c.** — To be SOLD, a good FINGER and BARREL ORGAN, containing six stops, and eight barrels, with a self-acting machine to supply the wind and work the barrels. The music set on the barrels are overtures, dances, and hymn tunes. To view the same, apply to the Clerk of the Works, Norbury Booth Hall, Knutsford; and for further information, to Kirtland & Jardine, organ-builders, Manchester.

**To the Music Trade and Profession.** — The LARGEST and CHEAPEST STOCK of SECOND-HAND PIANOFORTES by Broadwood, Collard, Allison, Oetze, Genge, and Tomkison, are to be had at Messrs. Kelly and Co.'s, 11, Charles-street, Middlesex Hospital. Harps by Erard, Erat, &c. Second-hand Organs, &c. Pianoforte Tuners and Repairs provided. Valuations effected, and every class of business connected with the Musical Profession negotiated.

**THE IMPROVED HARMONIUM.** — **MR. W. E. EVANS,** inventor of the English Harmonium (Exhibited in London in 1844), calls attention to the improvements he has lately made in this Instrument. The subjoined Testimonial from Professor Bennett is one of the many he has received from eminent Professors:

15, Russell-place, Fitzroy-square, March 8th, 1858.

DEAR SIR.—I have the greatest pleasure in giving you my opinion upon your Improved Harmonium. The instrument you left with me I enjoyed playing on extremely, and several professional friends who saw and heard it at my house, agreed with me entirely in considering your improvements very striking and valuable. I must confess that I had before entertained some prejudice against this class of instrument, from its monotonous character, but which you have now completely removed.

I am, dear Sir,

Yours very truly,

WILLIAM STERNDALE BENNETT.  
Mr. W. E. Evans, Sheffield.

## Exhibitions, &amp;c.

## ROYAL COLOSSEUM.

Open daily, from 12 to 5 and 7 to half-past 10. — Attractive novelties: — New Humorous, Musical, and Pictorial Entertainments, by George Buckland — Illustrations of Popular Science, by Dr. Bachhoffner, F.C.S. — Magic, by Mr. J. Taylor — Clairvoyance, by Mdlle. Prudence — A Tour through Space, and Views of China, with Lecture, by Mr. W. H. J. Traico — Splendid Panorama of Paris by Night — With all the numerous Exhibitions of the far-famed Royal Colosseum. Admission, 1s.; children under 10 and schools half-price.

THE LEVIATHAN PLATFORM  
AT HIGBURY BARN IS NOW OPEN.

Admission, One Shilling — before 7 o'clock, Sixpence. Conductor, — MR. GRATTAN COOKE. M.C., MR. J. BLAND.

Open on Sundays by Refreshment Ticket, 6d.

## MR. CHARLES DICKENS

Will READ, at St. Martin's Hall, on Wednesday afternoon, July 14, at three o'clock, for the last time, his CHRISTMAS CAROL; on Thursday evening, July 15, at 8 o'clock, The Poor Traveller, Roots at the Holly Tree Inn, and Mrs. Gamp. Stalls (numbered and reserved), 5s.; area and galleries, 2s. ed.; unreserved seats, 1s. Tickets to be had at Messrs. Chapman and Hall's, publishers, 193, Piccadilly; and at St. Martin's Hall, Long-acre.

**CHRISTY'S MINSTRELS, Polygraphic Hall, King William-street, Strand.** — OPEN EVERY NIGHT. — On Saturdays, a Morning Entertainment, commencing at 3. Doors open at half-past 7, commencing at 8. Continued success of the Italian burlesque opera.

**THE GREAT EASTERN,** lying of Deptford. — This STEAM SHIP will be OPEN for inspection daily, between the hours of 10 a.m. and 5 p.m. Admission, 2s. 6d. each, by tickets, which may be obtained on board the ship; or Mr. W. R. Sims, 1, St. James's-street: or at the offices of the Company, 13, Gresham-street.

JOHN YATES, Secretary.

N.B. The Greenwich steamers call alongside the ship to embark and disembark visitors, at the usual fares.

**The New Society of Painters in Water Colours.** — The TWENTY-FOURTH ANNUAL EXHIBITION of this SOCIETY is now OPEN at their Gallery, 53, Pall-mall, near St. James's Palace, daily, from 9 till dusk. Admission, One Shilling; season tickets, Five Shillings.

JAMES FAHEY, Sec.

**Society of Painters in Water Colours.** — The FIFTY-FOURTH ANNUAL EXHIBITION is now OPEN at their Gallery, 5, Pall-mall east, close to Trafalgar-square, from 9 till dusk. Admission, One Shilling; catalogue, Sixpence.

JOSEPH J. JENKINS, Sec.

## WILL SHORTLY CLOSE.

**MUNICH GALLERY of ENAMEL PICTURES.** — This rare COLLECTION, the works of Wustlitz, Chas. Deininger, Langhamer, Müller, Schade, Proschöde, and Meinitz, is now Exhibiting in No. 3, Frith-street, one door from the corner of Soho-square. Admission, 1s. to those not presenting cards of invitation. The collection to be sold, entire or separately.

## OKEY's PARIS, PARISIANS, &amp;c.

Shrewd intelligent remarks, anecdote, dioramic pictures, liberally supplied portfolios, French and German well given, excellent piano music. — Morning Herald. Evenings (except Saturday) at 8. Tuesday and Saturday mornings at 3. — Strand Room, 361, near Exeter Hall.

**ROSA BONHEUR's NEW PICTURES,** Landais Peasants Going to Market, and Morning in the Highlands, together with her Portrait, by Ed. Dubufe, are now ON VIEW at the German Gallery, 168, New Bond-street. Admission One Shilling. Open from 9 till 6.

**NOW OPEN, the SECOND ANNUAL EXHIBITION of Messrs. DICKINSON'S GALLERIES of CONTEMPORARY PORTRAITS,** containing many striking and remarkable novelties. — Admission 1s. — 114, New Bond-street.

**FEMALE ARTISTS' SOCIETY,** Egyptian Hall, Piccadilly. — The EXHIBITION of WORKS by LADY ARTISTS is now OPEN. Admission, One Shilling; catalogue, Sixpence.

**PANORAMA from the Righi Kulm,** of Switzerland, at Sunrise, is now OPEN, embracing the range of the sublime snow-clad mountains and the beautiful lakes below them. Lucknow and Delhi are also open. Admission, 1s. to each view. Daily, from 10 till dusk. Burford's, Leicester-square.

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**MR. AND MRS. GERMAN REED'S NEW ENTERTAINMENT.** — The new series of Illustrations, by Mr. and Mrs. Reed (late Miss P. Horton), every evening (except Saturday), at 8. Saturday afternoon at 3. Admission, 1s., 2s., and 3s. Stalls secured without extra charge at the Royal Gallery of Illustration, 14, Regent-street; and at Cramer, Beale, and Co.'s, 201, Regent-street.

**MADAME TUSSAUD's EXHIBITION,** At the Bazaar, Baker-street. — A Full-length Portrait Model of the PRESIDENT of the UNITED STATES OF AMERICA is now added, being a continuation of celebrated characters of the present which have raised this Exhibition to the honour of being visited by strangers from all parts of the world. Admittance, 1s.; extra rooms, 6s.

**GREAT GLOBE.** — Campaign in India. DIORAMA of the SCENES of the INDIAN MUTINY, and the advance of the British Armies, with descriptive Lectures, at 12, 3, 6, and 8 o'clock; Lucknow at 1, half-past 3, and half-past 8 o'clock; the War in China, Diorama of Canton, and the Cities of China, at 2 and 7 o'clock; Lectures on India, China, and the Atlantic Cable, every hour. — Great Globe, Leicester-square. Admission to the whole, 1s. Open from 10 a.m. to 10 p.m.

**THE BATTLE OF BALACLAVA.** — Mr. SANT's great PICTURE, the Earl of Cardigan describing the Battle of Balaklava to the Royal Family at Windsor Castle, and containing portraits of H.R.H. the Prince Consort, the Prince of Wales, Prince Alfred, Prince Arthur, the Princess Royal, the Princess Alice, the Princess Helena, the Princess Louisa, the Duchess of Wellington, the Earl of Cardigan, and Lord Rivers. Is now ON VIEW from 10 till 5, at Messrs. Henry Graves and Co.'s, Pall-mall.

## Theatrical Announcements.

**ROYAL PRINCESS'S THEATRE.** — THIS EVENING, DYING FOR LOVE; and THE MERCHANT OF VENICE. On Monday, Dying for Love; and the Merchant of Venice. On Tuesday, Dying for Love; and the Merchant of Venice. On Wednesday, Dying for Love; and the Merchant of Venice. On Thursday, Dying for Love; and the Merchant of Venice.

**THEATRE ROYAL, HAYMARKET.** — Mr. BUCKSTONE respectfully informs his friends and the public that his BENEFIT will take place THIS EVENING, July 10, being the last night of the season, when Mrs. Charles Young, Miss Reynolds, and Miss Talbot will appear. To commence at 7, with THE MARRIED RAKE: Mrs. Triccas, Miss Talbot. After which, with some alterations, and not acted these twelve years, the comedy of THE WAY TO KEEP HIM: Sir Bashful Constant, Mr. Buckstone; the Widow Belmour, Mrs. Charles Young; and Mrs. Lovemore, Miss Reynolds. At the end of the comedy, Mrs. Howard Paul (late Miss Featherstone, of this theatre) will sing the ballad of King Frost, from her popular entertainment of "Patchwork," composed by B. Hime. After which, Mr. Buckstone will address the audience on the close of his long season of five years, and other matters. Concluding with JACK'S RETURN FROM CANTON. Box-office open from 10 till 5.

**ROYAL STRAND THEATRE.** — The burlesque of THE BRIDE OF ABYDOS will be repeated THIS EVENING, being positively the last night, in consequence of forthcoming novelties.

**SADLER'S WELLS THEATRE.** — The Irish Boy and Real Yankee Gal. — THIS EVENING Mr. and Mrs. Barney Williams will appear in three pieces, and introduce Irish Jigs and Yankee Melodies. Their last appearance.

**ROYAL LYCEUM THEATRE.** — Will open on Saturday, July 17, for a limited season, upon which occasion will be produced a new Play, and a new original Legendary Fairy Extravaganza, supported by a highly talented company and corps de ballet. Full particulars will be duly announced. Sole Manager, Mr. George Webster.

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